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DRAWINGS BY

CHARLES KEENE

1823—1891

THE ARTS COUNCIL
OF GREAT BRITAIN
1952

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FOREWORD

WHILE this admirable English artist has been well, and even handsomely, commemorated in books, there have been very few opportunities for a public revaluation of his drawings in the flesh, and this would appear to be the first exhibition of any importance for over half a century. Its scale and the circumstances of its first showing at the Aldeburgh Festival are entirely in keeping with the modesty of Keene's character; but thanks to the generosity of the lenders, notably the National Gallery of Victoria, Melbourne, the Museum and Art Gallery of Western Australia, Perth, the Ashmolean Museum, Oxford, and the proprietors of *Punch*, a collection of remarkable quality has been selected and introduced by Sir Kenneth Clark, whose labours are warmly appreciated.

It would certainly have been with the artist's approval that this welcome reappearance of his work should first be in his beloved Suffolk, but Londoners too will have the pleasure of seeing these drawings by an artist whom they, also, have a right to consider their own by virtue of his long association with *Punch*, as the exhibition will be shown in the Arts Council's gallery at 4 St. James's Square, S.W.1 from 9 July to 9 August. It will also be on view at the Art Gallery, Bristol, from 16 August to 16 September.

P.J.

INTRODUCTION

THERE has always been something paradoxical about Charles Keene's work and reputation. The favourite humorous artist of the Philistines, he was admired by the most discriminating of his colleagues. In his lifetime he was practically the only English artist to be taken seriously by those painters on the continent whom we take seriously today. Camille Pissarro, writing to his son Lucien, who had deplored the character of the Royal Academy and of artistic conditions in England generally, consoled him with the words "Remember, the English have Keene. He does not exhibit, he is not fashionable; and that is everything." Degas, whose judgments on his contemporaries were terrifyingly severe, counted Charles Keene as one of two living draughtsmen whose work he could look at without pain. And Whistler, who took an unfavourable view of the islanders upon whom he had settled like a gadfly, called him "the greatest English artist since Hogarth". Nor was he without honour among his countrymen. The only two English painters of the next generation whom we may all respect, Sickert and Steer, were equally enthusiastic, Sickert to the point of absurdity. We begin to detect, indeed, a note of exaggeration inappropriate to Keene's modest aim, as if his admirers wished to make up in intensity what they lacked in numbers. Professor Tonks compares him to Rembrandt, Sir Lionel Lindsay to Velasquez. And so

Keene's reputation reaches us in a form we instinctively resist, the cult of a small circle for a constricted talent.

It is, I think, true that Keene did not quite escape from the difficulty which seems to overtake all English artists, how to make the best use of their gifts. He and G. F. Watts illustrate the opposite fates which could befall a genuine artist in late Victorian society. Watts, his mind full of Italian frescoes, his ears caressed by the praise of fashionable ladies, inflated his talent till it burst; Keene in his austere Bohemian life—two untidy, empty rooms, a few old cronies and a month with the Volunteers—contracted his talent till it was almost lost to posterity.

Almost, but not quite; as it is hoped that the present exhibition will demonstrate. It may even be argued that Keene made good use of his gifts which, until he was almost forty, had scarcely emerged beyond those of the other illustrators in *Once a Week*. Like them, he was influenced by German illustrators, the archaic Rethel and the virtuoso Menzel, and his early drawings are distinguished only by superior daintiness and precision of line. Humour seems to have come almost by accident; but after contributing to *Punch* for some years he became a regular member of the staff in 1860. It was intended that he should take the place of John Leech (who died in 1864), and at first Keene, with his usual modesty, tried to make his drawings look as much as possible like those of his popular predecessor. But his gifts were of an entirely different order. Leech was the master of fluent and cheerful generalisation, drawn from memory, with careless exuberance. Keene, with much less natural humour, studied every figure from nature, and pre-

served even in the final drawing much of the individuality of his models. His drawings in the style of Leech were not his most successful, but by 1870, the date of "*Sensitive*" (no. 30) in this Exhibition, his own style had begun to evolve. Already there is the suggestion of light and atmosphere. During the next twenty years his drawings became less linear, until his pen was used almost like a brush. At some point in the 'seventies he had the happy thought of diluting his ink, so that it became sepia or grey instead of black. The gain in atmospheric quality can be seen by comparing two similar drawings of Suffolk turnip fields, "*An Optical Illusion*" (no. 39) of 1874 and "*One Way of Looking at it*" (no. 73) of 1886. Artistically, the most remarkable of his *Punch* drawings were those done in the last ten years of his life. "*The Early Bird*" (no. 74) and "*Irrepressible*" (no. 69), both of 1886, are masterpieces of this kind, and suggest the grimy, drizzly atmosphere, and even the colour, of late Victorian London more vividly than do the canvases of Monet. To say, as Sickert did, that Keene was the originator of Impressionism is unhistorical; but it is true that at first he was the only artist in this country to understand and share the aims of the Impressionists. But he was incurably insular, and when told that Béraldi was preparing a study of his work replied in a vein worthy of Constable, "Try to choke the French biographer off".

A purely aesthetic approach to Keene would have worried him, and is certainly mistaken. He did not set up to be a man of taste. "You know," he confided to Pennell, "I like bad painting, but don't tell Jimmy [Whistler]." He wished his drawings to be funny, and they are funny. We value a record

of tone more highly than a record of gesture, but Keene would have thought otherwise. He did not easily think of jokes, but once they were provided—and this Exhibition contains the Albums of his friend Crawhall from which so many were taken—he threw himself into the spirit of each figure with a lively sense of mimicry. His thousands of sketches on tickets, menu cards, and, above all, the insides of envelopes, show his skill in catching a fleeting movement. He loved unconscious revelations of character, and for this reason was particularly partial to drunks. But he also had a nice sense of elegance, and few draughtsmen have set down a delicate profile with greater precision.

Although he was born in Hornsey and lived his working life in London, Keene regarded Suffolk as his country. His mother had been a Miss Sparrow whose family inhabited a famous house in Ipswich. Keene went to school there, and later spent most of his holidays in Southwold or staying with his friends the Edwards' at Dunwich. Since this Exhibition is to be shown first at Aldeburgh, I have tried to collect as many as possible of his Suffolk drawings. There are landscapes of Dunwich, Southwold, and Walberswick, studies of piers and shingly beaches; and humorous compositions in which these backgrounds are used (see nos. 53 and 54). Everyone who knows this part of England will recognise the quality of the light and the lie of the land. There are also drawings of the Edwards' and of the greatest local character, Edward Fitzgerald, playing on his harmonium (no. 62).

It is before such drawings as this, or the musical evening with the Edwards' (no. 49), or the miraculous landscape of

Dunwich (no. 46), that we cannot help regretting Keene's devotion to *Punch*. And yet, in a way, to submit a weekly joke to the guffaws of the Philistines was more suited to his modest, impersonal, and fastidious temperament than a direct assault on art. At no point do we feel that he has betrayed or corrupted his talent; and as he is perhaps the only English artist whose work improved to the last (Turner being a doubtful exception), the question whether or not he could have done better by being more ambitiously serious need not be pressed.

KENNETH CLARK

BOOKS REFERRED TO IN ABBREVIATED FORM

LAYARD: George Somes Layard: *The Life and Letters of Charles Samuel Keene*, London, 1892.

PENNELL: Joseph Pennell: *The Work of Charles Keene, with an Introduction and Comments on the Drawings illustrating the Artist's Methods*, London, 1897.

LINDSAY: Lionel Lindsay: *Charles Keene, The Artist's Artist*, London, 1934.

HUDSON: Derek Hudson, *Charles Keene*, London, 1947.

NOTE

The drawings lent by The Ashmolean Museum were all formerly in the collection of Charles Emanuel, by whom they were given to the Museum in 1950; those from the National Gallery of Victoria, Melbourne, previously belonged to Sir Lionel Lindsay. The drawings from Perth, Western Australia, were purchased for the Gallery by Joseph Pennell.

THE CATALOGUE

1. THE QUILTED PETTICOAT
Pen and brown ink on blue paper (faded), 6¼ x 3¾ in.
Repr.: Hudson, pl. IX (enlarged).
Probably drawn from a model at the Langham Sketch Club.
Lent by The Ashmolean Museum, Oxford

2. SPANISH MODEL
Pen and brown ink, 7 x 4¾ in. Stamped with the monogram CK.
Repr.: Hudson, pl. VII.
Probably drawn from a model at the Langham Sketch Club.
Lent by Mrs. Thomas Lowinsky

3. MAN WEARING CAP AND GOWN
Pen and black ink, 5½ x 4¾ in.
Lent by The Ashmolean Museum, Oxford

4. SEATED MAN IN WIG AND KNEEBREECHES
Pen and dark brown ink, 6 x 4⅝ in.
Verso: Sketch of a Growler.
Lent by The Ashmolean Museum, Oxford

5. KEENE'S STUDIO
Pen and brown ink, 5 x 7⅝ in.
Repr.: Hudson, pl. 2.
Probably a study of Keene's attic studio in the Strand. It was used as the background to a drawing published in *Punch* on 12 May 1860.
Lent by The Ashmolean Museum, Oxford

6. THE DECK OF A YACHT
Pen and brown ink on blue paper, $4\frac{5}{8}$ x 8 in.
Repr.: Lindsay, pl. 31.
On the back is a long inscription by A. S. Hartrick to the effect that he bought the drawing (for £5 5*s*.) at an exhibition held just after Keene's death, and supposed it to be done on a barge on the lower Thames owned by Keene and Edwin Edwards. The figures he took to be Keene himself and Edward Fitzgerald. A further note by Sir Lionel Lindsay, who subsequently owned the drawing, dismisses this, and says it was drawn on the *William and Mary* yacht which Keene hired in 1860, and that the figure in the stern is the artist Stacy Marks.
Lent by The National Gallery of Victoria, Melbourne

7. STUDY OF A CROSSING SWEEPER
Pen and brown ink, squared in pencil, $5\frac{3}{4}$ x $2\frac{3}{4}$ in. Stamped with the monogram CK.
Repr.: Layard, opp. p. 220; Lindsay, pl. 46.
Study used for a drawing published in *Punch*, 15 September 1860.
Lent by The National Gallery of Victoria, Melbourne

8. (a) STUDY OF A HORSEMAN
Pen and brown ink, 5 x $2\frac{1}{8}$ in.
Repr.: Lindsay, pl. 12; Hudson, pl. XX (enlarged).
Used for the illustration to "Lilian's Perplexities" (a serial) published on 14 September 1861 in *Once a Week*.

(b) SEATED MAN WITH A PIPE
Pencil, $3\frac{3}{8}$ x $4\frac{3}{4}$ in.
Verso: small sketch of a man's head (pencil).
Lent by The Ashmolean Museum, Oxford

9. (a) MAN HAILING A BUS
Charcoal, 6 x $4\frac{1}{4}$ in.

Used for a drawing published in *Punch*, 16 May 1863.

(b) STUDY FOR "DOUBLE SIGHT"
Pen and brown ink, 4½ x 7 in.
Study for the drawing published in *Punch's Almanack for 1869*.
Lent by The National Gallery of Victoria, Melbourne

10. DANTE GABRIEL ROSSETTI (1828–1882)
Charcoal, 5¼ x 4⅝ in.
Repr.: Hudson, pl. 7 (enlarged).
Lent by The Ashmolean Museum, Oxford

11. (a) ARTILLERY OFFICER WITH A FIELD GUN
Pen and brown ink over pencil traces, 4¼ x 6¼ in.

(b) THE SAME
Pencil, pen, and brown ink, partially squared in pencil, 4¼ x 6¾ in.
Two stages in the preparation of a drawing published in *Punch*, 9 July 1864, with the following text:
THE EAST CHALKSHIRE ARTILLERY VOLUNTEERS AT GUN PRACTICE
No. 3 (*menacingly to his officer, who is finding fault with the aim*):
"Ye munna tooch t' Gun, Mon; A've got a Bet on't!!"
Lent by The National Gallery of Victoria, Melbourne

12. TWO STUDIES OF A MAN SEATED
Pen and black ink, 4⅞ x 7½ in.
Repr.: Lindsay, pl. 38, as "Men in a Railway Carriage".
The model is probably Keene himself.
Verso: A Volunteer's Equipment (pen and brown ink).
Keene enrolled in the ranks of the South Middlesex Corps (No. 5 Kensington Company) on the formation of the Volunteer Corps in 1859, and remained a member until 1871.
Lent by The Ashmolean Museum, Oxford

13. SELF-STUDIES
Pen, brown ink, and wash on grey paper, 7⅛ x 5¼ in.
Repr.: Lindsay, pl. 3; Hudson, pl. I.
The back view is used for one of the figures in the drawing "A Complaint", published in *Punch*, 12 August 1865.
Lent by The Ashmolean Museum, Oxford

14. A MAN READING (PROBABLY MR. ALFRED CORBOULD)
Pen and brown ink on blue paper, 4⅛ x 7 in.
Repr.: Lindsay, pl. 5.
Alfred Corbould married Charles Keene's eldest sister in 1848.
Lent by The National Gallery of Victoria, Melbourne

15. STUDY FOR "THE SETTLERS"
Pencil, pen, and brown ink and wash, with some body colour, 7⅛ x 7¾ in.
Repr.: Hudson, pl. XXII.
Study for the illustration to a poem "The Settlers" in Anne Adelaide Proctor's *Legends and Lyrics*, published in 1866. Keene has used himself as the model for both figures.
Lent by The Ashmolean Museum, Oxford

16. A COUPLE IN A FOUR POSTER BED
Pen and black ink, 4¾ x 7⅛ in.
Verso: The same (*repr.*: Pennell, p. 164).
Studies for an illustration to "Mrs. Caudle's Curtain Lectures" by Douglas Jerrold, published in book form with Keene's illustrations in 1866.
Lent by The Ashmolean Museum, Oxford

17. (a) A CABBY
Pencil and charcoal, 6½ x 3½ in.

(b) A DRUNK IN A CHAIR
Pen and brown ink, 3⅛ x 4⅜ in.

Repr.: Lindsay, pl. 7; Hudson, pl. VIII (reversed and enlarged).

(c) STANDING MAN IN PROFILE
Pencil on brown paper, touched with white, 5⅜ x 2⅜ in.
Repr.: Hudson, pl. XXI (enlarged).

(d) SEATED MAN IN A TAM O' SHANTER
Pen and brown ink, 6½ x 3⅜ in.
Repr.: Lindsay, pl. 47.
Study used in the drawing "Canny", published in *Punch*, 4 August 1866.
Lent by The Ashmolean Museum, Oxford

18. A GILLIE
Pen and brown ink, 5⅛ x 4 in. Stamped with the monogram CK.
Repr.: Lindsay, pl. 11.
Study used in the drawing "A Bad Season", published in *Punch*, 12 October 1867.
Lent by The National Gallery of Victoria, Melbourne

19. STUDY OF A WOMAN, "MISS ROSEY"
Pen and brown ink, 6⅞ x 4¼ in. Inscribed: *Would you* [?] *Miss Rosey.*
Repr.: Lindsay, pl. 2; Hudson, pl. II.
Used in the drawing "A Family Man", published in *Punch*, 22 March 1867. "Miss Rosey" has been transformed into the middle-aged mother.
Lent by The Ashmolean Museum, Oxford

20. MAN IN A CHAIR
Pen and brown ink, 6¾ x 4⅜ in.
Verso: Study of a seated man (brown ink).
Lent by Sir Kenneth Clark, K.C.B.

21. (a) SELF STUDY
Pen and brown ink, $5\frac{5}{8}$ x $3\frac{1}{2}$ in.

(b) A SMALL BOY
Pen and brown ink, 7 x $4\frac{3}{8}$ in.
Verso: Back view of a man in a chair (brown ink).

(c) A COUNTRY GIRL
Pen and brown ink, $5\frac{3}{8}$ x $2\frac{7}{8}$ in.
Lent by Sir Kenneth Clark, K.C.B.

22. MAN SEATED AT A TABLE
Pen and brown ink, $7\frac{1}{4}$ x $5\frac{5}{8}$ in.
Study used in the drawing "Smoking Strictly Prohibited", published in *London Society*, 1867.
Lent by The National Gallery of Victoria, Melbourne

23. MAN ASLEEP IN A CHAIR Plate I
Pen and brown ink, $7\frac{1}{4}$ x 6 in. Stamped with the monogram CK.
Repr.: Pennell, p. 167.
Other studies of the same man, one of them used in *Punch*, 25 April 1868, are reproduced in Lindsay, pl. 33.
Lent by The Museum and Art Gallery of Western Australia, Perth

24. "THERE'S MANY A SLIP"
Pen and brown ink and grey wash, $4\frac{1}{2}$ x $6\frac{7}{8}$ in.
Preliminary version of the drawing published in *Punch*, 25 July 1868, with the above title and the following text:
"Waggles saw a splendid Three-pound Trout feeding in a quiet place on the Thames one evening last week. Down he comes the next night, making sure of him! But some other People had seen him too!!!"
Lent by The National Gallery of Victoria, Melbourne

25. STUDY OF A GIRL SEATED IN PROFILE — Plate II
Pen and brown ink, $4\frac{1}{8}$ x $4\frac{3}{4}$ in. Stamped with the monogram CK.
Repr.: Pennell, p. 169; Lindsay, pl. 47; Hudson, pl. IV (enlarged).
Study used in the drawing for "Home Exercise", published in *Punch's Almanack for 1869*.
Lent by Kenneth Bird, Esq.

26. STUDY OF A STANDING WOMAN
Pen and brown ink, $7\frac{3}{8}$ x $4\frac{3}{4}$ in. Stamped with the monogram CK.
Lent by Ralph Edwards, Esq.

27. A STANDING WOMAN
Pen and brown ink, $7\frac{1}{2}$ x $5\frac{3}{4}$ in. Stamped with the monogram CK.
Repr.: Pennell, p. 189.
Lent by The Museum and Art Gallery of Western Australia, Perth

28. (a) A WOMAN KNITTING
Pencil, $5\frac{3}{8}$ x $3\frac{5}{8}$ in.

(b) MAN SEATED AT A TABLE
Pen and brown ink, $5\frac{3}{4}$ x $5\frac{1}{8}$ in.

(c) SEATED WOMAN
Pen and brown ink, $5\frac{3}{8}$ x $3\frac{5}{8}$ in.
Repr.: Lindsay, pl. 7; Hudson, pl. III (enlarged).
Lent by The Ashmolean Museum, Oxford

29. THE TOILET
Black and white chalks on brown paper, $6\frac{7}{8}$ x $4\frac{3}{4}$ in.
This drawing appears to show the influence of Whistler, of whose work Keene was a great admirer.
Lent by Sir Kenneth Clark, K.C.B.

30. "SENSITIVE"

Pen and brown ink, 4⅜ x 7 in. Inscribed: *Charles.*

Published in *Punch*, 5 November 1870 with the above title and the text:

"I think I told you, in my letter of the first of October, of his absurd interpretation of an innocent remark of mine about the sandy shores of Wobbleswick. Well, would you believe it, dear! We were strolling on the esplanade, the other day, when he suddenly left Kate and me, and took himself off in a tremendous huff because we said we liked walking *with an object*!!" (*Extract from a later letter of Laura's to Lillie.*)

The scene is set in Walberswick.

Lent by Mrs. Thomas Lowinsky

31. A GROUP OF PEOPLE IN A GRAVEYARD

Pen and brown ink, 4⅜ x 6⅞ in.

On the back of the mount is the following inscription:

"Fiat Experimentum", &c.

The Rector: "Good morning, Mrs. Smithers, how's the Baby? Isn't it rather early to bring him to Church? Don't you think he'll be restless?"

Mrs. Smithers: "Oh no, Sir, he'll be quiet, Sir, which we took him to the Methodis' Chapell last Sunday a' purpose to try him, Sir!"

This drawing was bequeathed to the Slade School by Professor Tonks.

Lent by The Slade School of Fine Art, University College, London

32. "ELEMENTARY EDUCATION—THE CONSCIENCE CLAUSE"

Pen and brown ink, 4⅜ x 7 in. Stamped with the monogram CK.

Preliminary version of the drawing published in *Punch*, 3 June 1871, with the above heading and the text:

Temperate Parent (*introducing his Son to the District School-*

Plate I MAN ASLEEP IN A CHAIR (no. 23)

Plate II STUDY OF A GIRL SEATED IN PROFILE (no. 25)

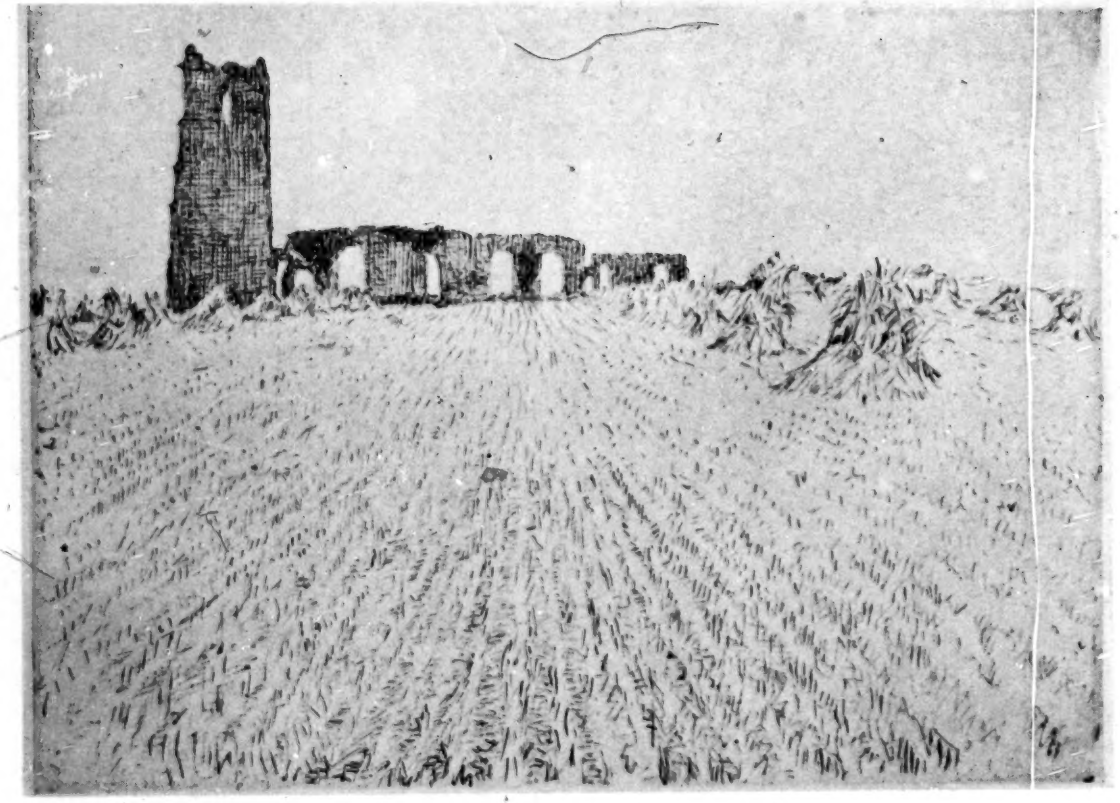

Plate III STUBBLE FIELD WITH THE RUINS OF DUNWICH ABBEY (no. 46)

Plate IV "THE IRREPRESSIBLE" (no. 69)

master): "O, Mr. Tomkins, Sir—Please Sir—I would partic'-larly Request you to abstain from teaching my little Jonadab, here, to work sums in ale or beer or spirit measures, as he's been brought up a Stric' Teetoller and jined the Band of 'Ope!!"

Lent by The National Gallery of Victoria, Melbourne

33. OLD MAN IN A SMOCK

Pen and brown ink, 7⅝ x 4½ in. Stamped with the monogram CK.

Repr.: Pennell, p. 46.

Study for the Old Rustic in a drawing entitled "Reminiscences", published in *Punch*, 11 November 1871.

Lent by The Museum and Art Gallery of Western Australia, Perth

34. "DEFIANT DEFINITION"

Pen and brown ink over pencil traces, 4¾ x 4 in. Stamped with the monogram CK.

Repr.: Hudson, pl. L.

Preliminary version of the drawing published in *Punch*, 17 August 1872, with the above heading and the text:

Barmaid: "We never serve anybody who's had sufficient; you've taken too much already——"

Thirsty Customer: "You'll 'xshcushe me, Maram! I may've 'ad too mush (*hic*), bu' I 'aven't 'ad enough!!"

Lent by Mrs. Thomas Lowinsky

35. MAN AT A BAR

Pen and brown ink, 6¼ x 3⅜ in. Stamped with the monogram CK.

Lent by The Museum and Art Gallery of Western Australia, Perth

36. (a) CABBY ON HIS BOX

Pen and violet ink, 5⅜ x 4¼ in.

Used for the drawing "*Ursa* Major", published in *Punch*, 22 November 1873.

(b) CABBY ON HIS BOX ON A GROWLER
Pen and violet ink, $4\frac{3}{8}$ x $5\frac{5}{8}$ in.
Used for the drawing "Irreverent", published in *Punch*, 29 August 1874.
Lent by The National Gallery of Victoria, Melbourne

37. A RIVER BED.
Pen and brown ink, 5 x $8\frac{1}{8}$ in.
Repr.: Lindsay, pl. 29; Hudson, pl. XXVII.
Used as the background to "A Broiling Day on Deeside" (see no. 38).
Verso: Studies of a man and a boy (brown ink).
Lent by The Ashmolean Museum, Oxford

38. "A BROILING DAY ON DEESIDE"
Pen and brown ink, $4\frac{1}{4}$ x $6\frac{3}{4}$ in. Signed with the monogram CK, and inscribed: *Charles S. Keene to Jos. Crawhall.*
Sketch, based on the landscape in no. 37, for the finished drawing published in *Punch*, 9 August 1873, with the above heading and the text:

> *Veteran Sportsman* (*in the "Specs"*): "I wonder where the Englishman is! I left him about here. Hooked a big Fish, perhaps—shouldn't wonder at all. (*Chuckles.*) A nice Dance he'll have the Day! Phew!"

Lent by Kenneth Bird, Esq.

39. "OPTICAL ILLUSION"
Pen and brown ink, corrected with white, $6\frac{3}{4}$ x $10\frac{1}{8}$ in.
Repr.: Lindsay, pl. 16.
Finished drawing published in *Punch*, 19 September 1874, with the above heading and the text:

> *Host* (*to Captain Mango, who has blazed away at nothing*): "Hollo, Mango! What are you up to? There was no Bird!"
> *Captain Mango*: "Wa-wasn't there? It's my wetched liver

again, then!—Always seeing something suddenly floating before my Eyes!!"

Lent by The National Gallery of Victoria, Melbourne

40. "THE SWELL'S STORY"

Pen and brown ink, 7¼ x 6 in. Signed with the monogram CK.

Repr.: Lindsay, pl. 9.

Drawing published in *Punch's Almanack for 1875* with the above heading and the text:

Little Hornblow (of the W.X.T.Y.C., who had been to Norway in his Yacht): "It blew a Hurricane, Ladies, from the Sou'-West! Sea Mountains high! But, lashed to the Mast, I seized the Helm, and broached her to beautifully, and away she flew before the wind down the North Sea, and brought up here Last Night at Six Bells all standing!"

See no. 41.

Lent by The National Gallery of Victoria, Melbourne

41. "THE SAILOR'S VERSION"

Pen and brown ink, 7¼ x 6 in. Signed with the monogram CK.

Repr.: Lindsay, pl. 10.

Drawing published as a pendant to no. 40 in *Punch's Almanack for 1875* with the above heading and the text:

Old Sailing Master: "'"Urricane'?! We'd a light air o' Wind off Yarmouth. 'Lashed to the Mast'? Well, all I know is, when I went below to ast for the Brandy Bottle, the Guv'nor he only p'inted!"

Lent by The National Gallery of Victoria, Melbourne

42. "THE MEAT SUPPLY"

Pen and brown ink, touched with white, 7½ x 12⅛ in.

Repr.: Lindsay, pl. 26.

Finished drawing published in *Punch*, 16 September 1876, with the above heading and the text:

Bathing-Man: "Yes, Mum, he's a good old 'Orse yet. And

he's been in the Salt Water so long, he'll make capital Biled Beef when we're done with him!!?"
Lent by The National Gallery of Victoria, Melbourne

43. THE LAY FIGURE AT THE WINDOW
Pen and brown ink, $7\frac{1}{2}$ x $6\frac{3}{8}$ in.
The background is Southwold.
Lent by Sir Kenneth Clark, K.C.B.

44. LANDSCAPE WITH A ROAD BY A BROOK
Pen and brown ink, $4\frac{5}{8}$ x $6\frac{7}{8}$ in.
Verso: A brook, with a village and windmill on a distant rise.
Lent by The National Gallery of Victoria, Melbourne

45. A RIVERSIDE—EVENING
Pen and brown ink on blue paper, $3\frac{3}{4}$ x $6\frac{3}{8}$ in.
Repr.: Lindsay, pl. 6.
Lent by The Ashmolean Museum, Oxford

46. STUBBLE FIELD WITH THE RUINS OF DUNWICH ABBEY Plate III
Pen and brown inks, 5 x 7 in.
Verso: Self study over a man in a hat (brown inks).
Lent by The Ashmolean Museum, Oxford

47. DUNES ON THE SUFFOLK COAST NEAR ALDEBURGH
Pen and brown ink on blue paper, $4\frac{3}{8}$ x $7\frac{3}{4}$ in. Stamped with the monogram CK.
Repr.: Lindsay, pl. 29; Hudson, pl. XXVI.
Lent by The Ashmolean Museum, Oxford

48. STUDY OF MR. AND MRS. EDWIN EDWARDS AT DUNWICH
Pen and brown ink, $3\frac{1}{4}$ x 6 in.
Repr.: Lindsay, pl. 51.
Lent by the late W. H. de Coverley, Esq.

49. THE MUSIC ROOM
Pen and brown inks, $4\frac{7}{8}$ x $8\frac{1}{8}$ in.

Repr.: Pennell, p. 125; Hudson, pl. 8.
Lent by The Ashmolean Museum, Oxford

50. THE WORKSHOP
Pen and brown ink, 4½ x 6⅝ in. Stamped with the monogram CK.
Repr.: Pennell, p. 261.
Probably a Boat-builder's shop on the Suffolk coast.
Lent by The Museum and Art Gallery of Western Australia, Perth

51. SOUTHWOLD
Pencil and brown ink on greenish grey paper, 4 x 6⅝ in.
Verso: Pencil studies of hanging joints of meat.
Lent by Sir Kenneth Clark, K.C.B.

52. WALBERSWICK
Pen and brown ink, 5¾ x 9¼ in. Inscribed: *ED'ARDS'S.*
Repr.: Lindsay, pl. 51.
Sir Lionel Lindsay describes the subject as Mr. and Mrs. Edwin Edwards' house at Southwold; the late James Bain, the bookseller, to whom the drawing formerly belonged, said it was of Walberswick.
Lent by Mrs. Norah G. Mallett

53. WALBERSWICK PIER
Pen and brown ink, 4½ x 6¾ in.
Repr.: Lindsay, pl. 12 ("Southwold Pier"); Hudson, pl. XXXIII.
Used as the background for "Those Dreadful Boys" (no. 54).
Verso: Slight figure sketches (brown ink).
Lent by The Ashmolean Museum, Oxford

54. "THOSE DREADFUL BOYS"
Pen and brown ink, 10¾ x 7 in. Signed with the monogram CK.
Published in *Punch's Almanack for 1878* with the above heading and the text:

Algernon: "And, Dearest, if the Devotion of a Life——" (*At this moment his hat is knocked over his eyes by a common Star-fish or Five-fingers* (*Asterias rubens*) *thrown, with considerable force and precision, by one of those high-spirited little fellows her younger brothers,* TOMMY *and* BERTIE!!!

See the study of Walberswick Pier (no. 53).

Lent by The Proprietors of Punch

55. ON A CHANNEL BOAT

Pen and brown ink, 5 x 8¼ in. Stamped with the monogram CK.

Repr.: Lindsay, pl. 31; Hudson, pl. XXXII.

Verso: A man in a top hat and apron (brown ink).

Lent by The Ashmolean Museum, Oxford

56. "PLOUGHING THE MAIN" (I)

Pen and brown ink, apparently on the back of a letter, 4⅜ x 6⅞ in. Signed with the monogram CK.

Preliminary version of the drawing published in *Punch*, 1 June 1878 (no. 57).

Lent by Kenneth Bird, Esq.

57. "PLOUGHING THE MAIN" (II)

Pen and violet-brown ink, touched with white, 7⅝ x 11¾ in. Signed with the monogram CK.

Repr.: Hudson, pl. XL.

Drawing published in *Punch*, 1 June 1878, with the above heading and the text:

(*Visitors to the Exposition Universelle.*)

Suffolk Farmer (*who suffers a good deal*): "Much he know about his Business, this Cap'ain! He don't fare to 'ttempt to keep in the Furrows!"

See no. 56.

Lent by The Proprietors of Punch

58. INTERIOR OF AN OLD CLOTHES SHOP WITH A VOLUNTEER CHANGING OR FITTING ON A UNIFORM TUNIC
Pen and brown ink with touches of white, 10¼ x 8⅛ in.
A study used for the figure of the Old Jew is no. 59b.
Lent by The Birmingham City Museum and Art Gallery

59. FIVE SKETCHES ON ENVELOPES

(a) MAN RAISING HIS HAT
Pencil, 5½ x 3⅞in. Dated on postmark, Oct. 7, 1883.
Drawn on the inside of an envelope addressed to Keene by Swain the engraver.

(b) TWO STUDIES OF AN OLD JEW
Pencil, charcoal, and white on greenish paper, 5½ x 3½ in.
Stamped with the monogram CK.
Repr.: Pennell, p. 197.
Studies used in no. 58.

(c) SELF STUDIES
Pencil, 5¾ x 3¾ in.
Repr.: Pennell, p. 196.
Drawn on the inside of an envelope addressed to Keene by Edward Fitzgerald, which bears the postmark: Woodbridge, Feb. 26, 1883. Fitzgerald died that June.

(d) SEATED MAN WITH HAT AND STICK
Pen and brown ink, with white touches, 5¼ x 3¾ in. Dated on postmark, Jan. 7, 1869.
Drawn on the inside of an envelope addressed to Keene by Swain.

(e) SEATED MAN IN A HAT AND LONG OVERCOAT
Pen and brown inks, 5¼ x 3¾ in. Dated on postmark: Jan. 27, 188– (cut off).
Drawn on the inside of an envelope addressed to Keene by Swain.
Keene was in the habit of drawing figure studies on the inside

of envelopes of letters from his friends. He liked the rough surface.

Lent by Sir Kenneth Clark, K.C.B.

60. MAN PLAYING THE BAGPIPES

Pen and brown ink on grey-blue paper, 6 x 3¼ in.

Repr.: Lindsay, pl. 52.

Keene, who was a collector of bagpipes, was himself the model for this study, which was used in the drawing for "Put to the Rout", published in *Punch*, 13 July 1878.

Verso: Back view of a standing boy (brown ink).

Lent by The National Gallery of Victoria, Melbourne

61. OLD WOMAN SEATED IN A CHAIR

Pen and brown ink, 7 x 6 in. Stamped with the monogram CK.

Repr.: Pennell, p. 175.

The same old woman served as the model for a figure used in "Staunch", published in *Punch*, 8 February 1879.

Lent by The Museum and Art Gallery of Western Australia, Perth

62. EDWARD FITZGERALD AT HIS HARMONIUM

Pen and brown ink, 5½ x 4⅛ in. Inscribed: *Edward Fitzgerald at his Harmonium.*

Repr.: Lindsay, pl. 6; Hudson, pl. 5 (enlarged).

Keene first met Fitzgerald while staying with the Edwards' at Dunwich in 1877. Thereafter he visited him several times in his home at Woodbridge.

Lent by Mrs. Norah G. Mallett

63. INTERIOR, PROBABLY OF EDWARD FITZGERALD'S HOUSE AT WOODBRIDGE

Pen and brown ink, 6 x 9¼ in. Stamped with the monogram CK.

Lent by The National Gallery of Victoria, Melbourne

64. "THE BELLE OF THE JUVENILES"
Pen and brown ink, 5 x 4 in. Signed with the monogram CK.
Inscribed on the mount: Amantium Ira.
Belle of the Juveniles: "Ma dear, isn't it cross of George? he says if I dance with Clara's brother any more, it's all over between us and he'll have his presents back!"
Lent by Kenneth Bird, Esq.

65. AT THE BALL
Pen and brown inks, heightened with white, 8½ x 5¼ in. Signed with the monogram CK.
Probably a study for a *Punch* drawing.
Lent by Dr. Mary Woodall

66. "ASTONISHING THE NATIVES"
Pen and brown inks, 6¾ x 9¾ in. Signed with the monogram CK.
Drawing published in *Punch's Almanack for 1883* with the above heading and the text:
First Alpine Tourist: "I say, Will, are you asleep?"
Second Tourist: "Asleep! no, I should think not. Hang it, how they bite."
First Tourist: "Try my dodge:—light your pipe, and blow a cloud under the clothes; they let go directly. There's a lot perched on the foot-bar of my bed now, coughing like mad."
Lent by Kenneth Bird, Esq.

67. "ISOLATION!—OFF THE ORKNEYS"
Pen and brown inks, 5⅜ x 8 in.
Repr.: Lindsay, pl. 20.
Finished drawing published in *Punch*, 30 August 1884, with the above heading and the text:
Southern Tourist: " 'Get any Newspapers here?"
Orcadian Boatman: "Ou aye, when the Steamer comes. If it's

fine, she'll come ance a week; but when it's stormy i' Winter, we dinna catch a glint o' her for Three Months at a time."

S.T.: "Then you'll not know what's goin' on in London!"

O.B.: "Na—but ye see ye're just as ill aff i' London as we are, for ye dinna ken what's gaun on here!"

Lent by The National Gallery of Victoria, Melbourne

68. "IN FLAGRANTE"

Pen and brown ink, 5⅜ x 8⅜ in. Signed with the monogram CK. Published in *Punch's Almanack for 1885* with the above heading and the text:

Keeper (coming on him unawares): "Do you call this Fishing with a Fly, Sir?"

Brigson: "Eh?—I ah—well, I—Look here—have a—(*Diving for his flask*)—take a nip?—Do!!"

Lent by the Proprietors of Punch

69. "THE IRREPRESSIBLE" Plate IV

Pen and brown ink, 5¼ x 8⅛ in. Signed with the monogram CK. Inscribed: *To A. Tuer with Charles S. Keene's regards.*

Repr.: Lindsay, pl. 13; Hudson, pl. LIII.

Published in *Punch*, 27 March 1886 with the above heading and the text:

Street Boy (to cabby, in a block): "Look 'ere, are you a goin' on wi' this four-wheeler?—'r else me an' my friend'll get down an' walk!" (*Retires hastily.*)

Andrew Tuer supplied Keene with a great deal of material for *Punch* jokes, and Keene in return used to send him his drawings illustrating them.

Lent by Mrs. Thomas Lowinsky

70. "STARTLING!"

Pen and brown ink, 7 x 9¼ in. Signed with the monogram CK. Published in *Punch*, 29 May 1886, with the above heading and

the text:

Constable (*to nervous Passenger, arrived by the Ramsgate train*): "I've got yer——" ("Ger-acious Heavens!" thinks little Skeery with a thrill of horror. "Takes me for somebody that's wanted!")—"a Cab, Sir!"

Lent by the Proprietors of Punch

71. "THE BILLS OF MORTALITY"

Pen and brown inks, $7\frac{7}{8}$ x $4\frac{5}{8}$ in. Signed with the monogram CK.

Published in *Punch*, 14 August 1886, with the above heading and the text:

Kirk Elder (*after a look at his Morning Paper*): "Poor McStagger deid! Et's vera sad to thenk o' the great number o' desteng-weshed Men that's lately been ta'en! 'Deed—I no feel vera weel—mysel'!"

Based on a suggestion supplied by Joseph Crawhall—in whose text it is "Puir Garibaldi" who is dead. (See no. 83.)

Lent by the Proprietors of Punch

72. "ACCOMODATING"

Pen and brown ink, $7\frac{7}{8}$ x $5\frac{5}{8}$ in. Signed with the monogram CK.

Repr.: Lindsay, pl. 19.

Finished drawing published in *Punch*, 21 August 1886, with the above heading and the text:

Absent-minded Philanthropist: "Penny? 'Po'm'word I'm 'fraid I—'nless you can gi' me change for a shill——"

Beggar (*off his guard too*): "Thanky', S'. 'Think I can 'blige yer, Sir. 'May 'ave a odd Copper or two——" (*Business done!*)

Lent by The National Gallery of Victoria, Melbourne

73. "ONE WAY OF LOOKING AT IT!"

Pen and brown ink, touched with white, $6\frac{1}{4}$ x $9\frac{1}{2}$ in. Signed

with the monogram CK.
Repr.: Lindsay, pl. 36.
Finished drawing published in *Punch*, 11 September 1886, with the above heading and the text:
Delinquent (to his Host): "Oh, I'm most unfortunate! Now, You're the Third Man I've hit to-day!"
Lent by the National Gallery of Victoria, Melbourne

74. "THE EARLY BIRD"
Pen and black and brown inks, 5¾ x 8½ in. Signed with the monogram CK.
Finished drawing published in *Punch*, 6 December 1886, with the above heading and the text:
Mr. Maydew slips on an old Coat and Hat and exercises himself by sweeping the snow from his Gate.
News-boy (who does not recognise the Proprietor of "Larkhall Villa"): "Hullo, Old 'Un, you're on the job early! Shouldn't 'a thought they'd 'a been up to give it yer. 'Mean to look sharp wi' my Papers an' come out 'an make a extry Bob or two myself!"
Lent by the Proprietors of Punch

75. "THE PENNY TOYS"
Pen and brown inks, touched with white, 6¼ x 9⅞ in. Signed with the monogram CK.
Finished drawing published in *Punch*, 5 March 1887, with the above heading and the text:
Street Vendor (to nervous old Gentlewoman who has a horror of Reptiles): "They all on 'em jumps. M'um! Only a——" (*So did the Old Lady.*)
Based on a suggestion supplied by Joseph Crawhall (see no. 83).
Lent by the Proprietors of Punch

76. "PRECAUTION"
Pen and brown inks, touched with white, $7\frac{7}{8}$ x $5\frac{7}{8}$ in. Signed with the monogram CK.
Repr.: Lindsay, pl. 23.
Finished drawing published in *Punch*, 19 March 1887, with the above heading and the text:
Constable (*to Citizen in degraded condition in the gutter*): "Now then, Ge'up! 'Musn't lie there——"
Citizen: "Are you 'Pleeshm'l?"
Constable: "Get up, Sir! You'll be run over!"
Citizen: "Eh?"— (*solemnly*)—" 'en Sh-h-htop th' Traffic!!"
Lent by the National Gallery of Victoria, Melbourne

77. "THE TENANTS' BALL"
Pen and brown inks, with touches of white, $6\frac{1}{2}$ x $10\frac{1}{4}$ in. Signed with the monogram CK.
Finished drawing published in *Punch*, 30 April 1887, with the above heading and the text:
Mr. Algernon (*The Young Squire*): "May I have the honour of a Waltz with you, Mrs. M'Clusty?"
Mrs. M. (*of the Home Farm—a Heavy Weight*): "Weth pleasure, Sir. Shall we 'op it, or slide it, Mr. Ale-gernon? I think we'd better slide—which is less fatiguing for the Bulky!"
Lent by the Proprietors of Punch

78. "FIAT EXPERIMENTUM, ETC."
Pen and brown ink, with some wash and touches of white, $6\frac{3}{8}$ x $8\frac{7}{8}$ in. Signed with the monogram CK.
Repr.: Hudson, pl. XLI.
Finished drawing published in *Punch*, 4 January 1888, with the above heading and the text:
Old bachelor guest (*violently awakened out of his morning snooze*): "Who'sh there?"
The Grandchildren (*shouting in chorus, and banging at his door*):

"Oh, Mr. Bulkley—please—Mr. Bulk'ey—do get up—and go on the pond—'Pa says—'cause Gran'ma says—*we* may—if it'll bear you—it'll bear us!!"

Lent by Mrs. Thomas Lowinsky

79. "DIAGNOSIS"

Pen and brown ink, $5\frac{7}{8} \times 8\frac{1}{2}$ in. Signed with the monogram CK.

Finished drawing published in *Punch*, 1 September 1888, with the above heading and the text:

Cabman (*insolently, on receiving his right fare*): "Wha's this 'ere for?"

Fare (*promptly*): "Well, I should say 'for Drink'—if you ask me—by the look of you!"

Lent by the Proprietors of Punch

80. "A CLEAN BREAST OF IT"

Pen and brown ink, with touches of white, $5\frac{3}{8} \times 5$ in. Signed with the monogram CK.

Finished drawing published in *Punch*, 16 November 1889, with the above heading and the text:

The Magistrate: "Oh!—you admit making Counterfeit Money then?"

Prisoner (*airily*): "Well, the fact is, your Washup, the supply o' the Genuine Article is so extremely limited and things generally are so very tight commercially, that a poor Fellow must do something these times to turn an Honest Penny!"

Based on a suggestion supplied by Joseph Crawhall (see no. 83).

Lent by the Proprietors of Punch

81. STUDY OF A MAN IN BED

Pen and brown ink, $5\frac{5}{8} \times 4\frac{1}{4}$ in.

Supposed to be a study of Keene himself at the end of his life, when he spent a great deal of the time in bed.

Lent by the late W. H. de Coverley, Esq.

ADDENDA

82. PEN MADE AND USED BY CHARLES KEENE
Lent by Kenneth Bird, Esq.

83. VOLUME I: FIRST THOUGHTS AND ORIGINAL SKETCHES BY JOSEPH CRAWHALL, WITH THEIR TRANSLATIONS BY CHARLES S. KEENE FOR "PUNCH": THE DATES THEREON 1873–1880
Joseph Crawhall (author of *The Compleatest Angling Book, Chap-book Chaplets, Border Notes and Mixty-Maxty*, and father of the artist of the same name), was a resident of Newcastle-upon-Tyne. He was in the habit of noting down amusing incidents and stories, and illustrating them in colour. In about 1872 a mutual friend of Crawhall and Keene proposed an introduction, which was the beginning of a long and close friendship between the two. Crawhall placed his sketches and suggestions at Keene's disposition, and between 1873 and 1890 no fewer than 215 of them, translated into black and white drawings by Keene, appeared in the pages of *Punch*. (See nos. 71, 75, 80.)
Lent by the Proprietors of Punch

84. VOLUME II: FIRST THOUGHTS AND ORIGINAL SKETCHES BY JOSEPH CRAWHALL, WITH THEIR TRANSLATIONS BY CHARLES S. KEENE FOR "PUNCH": 1880–
See no. 83.
Lent by the Proprietors of Punch

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